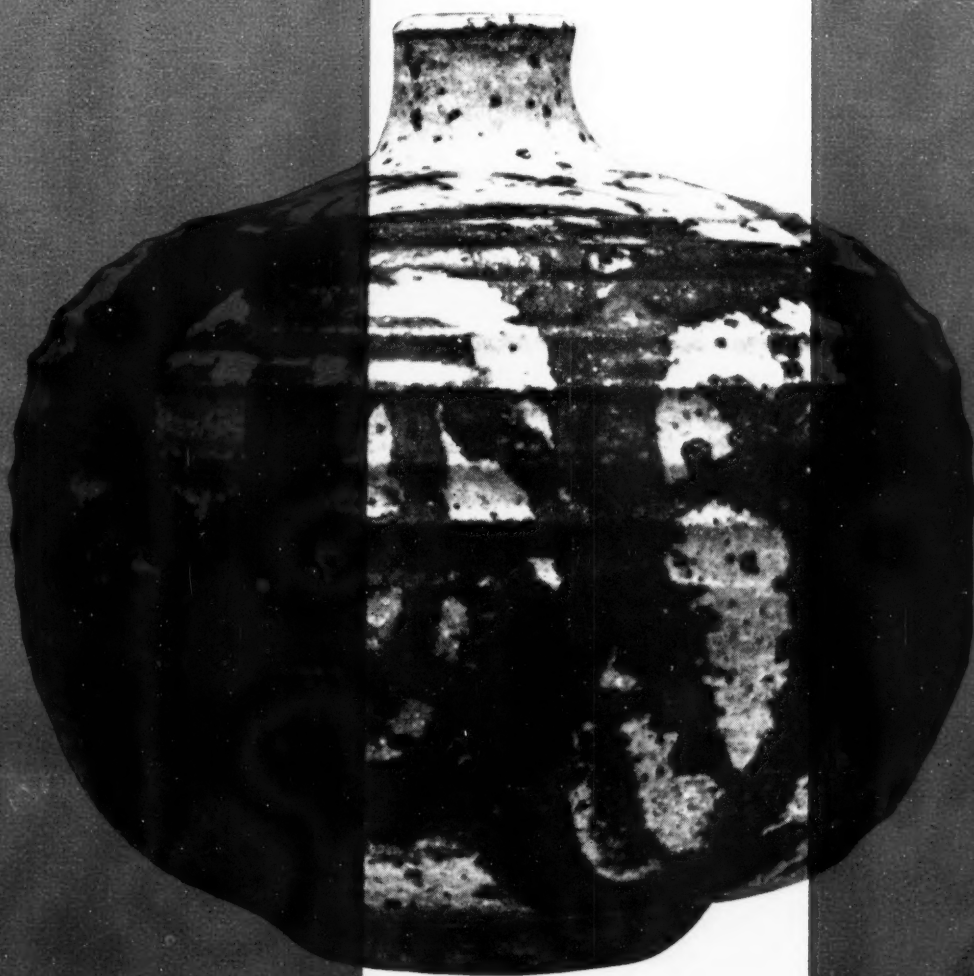


# *Ceramics* MONTHLY

MAY 1958 • 50c



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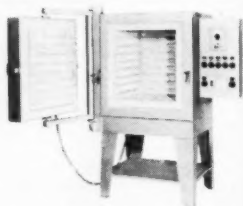
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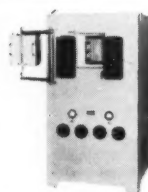
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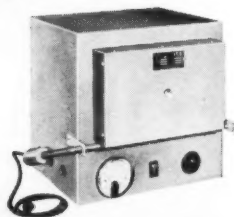
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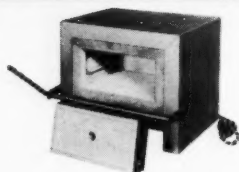
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## **An IMPORTANT ANNOUNCEMENT . . .**

**DEAR READERS:**

Next month, your copy of CERAMICS MONTHLY will be a special, extra-thick "Over-the-Summer" issue. In September, you will receive our "Back-to-Work" number. These editions of CM are being prepared to take the place of the usual summer numbers—July and August.

Eliminating the summer issues is a general procedure in the art and craft field. Schools close during the summer. Many craft and recreation centers either close or greatly ease their activities. Hobby studios use the summer months for vacation schedules. Hobbyists' activities ease off as the sun beckons; and vacations, summer schools and camps take people away from their daily mail deliveries. By discontinuing the two summer issues, CERAMICS MONTHLY introduces to the ceramic field a procedure used by virtually every magazine serving the arts and crafts.

We hasten to add that our decision has not been wholly guided by the practices of other publications—nor is it a sudden thought. The idea has been in the planning stage for more than two years, and the decision was made after an exhaustive study of our circulation records and a carefully conducted reader survey which was taken last March.

CERAMICS MONTHLY now goes to almost 6,000 schools, craft centers and other institutional subscribers—a figure representing nearly half the circulation (now more than 12,000). Because of the intense multiple readership per copy, 6,000 schools and institutions represent a rather amazing (and influential) number of actual readers. And from our survey, we found that a vast majority of our subscribers are interested in having instructional material concentrated during the months of ceramic activity.

To our current subscribers, therefore, our new policy means an extra bonus. Every active subscriber will receive not only the special editions, but his subscription will be automatically extended so he will also receive the full number of issues for which he originally subscribed. In other words, one-year subscribers still will receive a total of 12 issues; two-year subscriptions will be serviced with a total of 24 issues, and so forth. And, as a courtesy to our current subscribers and readers, new or extended subscriptions will be accepted through June 30, 1958, at the existing 12-month rate.

THIS SPECIAL June number, the Over-the-Summer issue, is already in preparation. It will contain many extra features—particularly of the how-to variety. You will see how to hand build a unique hanging planter, ideal for porch, patio or living room . . . an excellent project for summer camp—how to make a simple leaf dish . . . garden ceramics—bird baths and planters . . . all are getting a special play. In addition, you will find instructions on How to Stack a Kiln; Build up an Engobe Decoration; an article on the enamelist, Doris Hall; and many more features! Of course, all our regulars will be back too.

So whether or not you were included in the survey, and whether or not you fall into one of the school categories, we sincerely hope you will be pleased with the new publishing schedule. We know for sure that you will be delighted with the Over-the-Summer issue.

Sincerely,  
THE PUBLISHERS



# Ceramics MONTHLY

Volume 6, Number 5

May • 1958

50 cents per copy

in this issue of **CM**

**On Our Cover:** Stoneware bottle by Angelo C. Garzio, Manhattan, Kan., won one of the three equal awards in the ceramics category of the Sixth Annual Miami National Ceramics Exhibition (see pages 22-23). Made from a local stoneware clay, the pot has a red iron stain finger-painted over a white matt glaze. It was fired to cone 13 in a reducing atmosphere. The piece is 8" tall and 8" in diameter.

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Ceramics Monthly is published each month at the Lawhead Press, Inc., Athens, Ohio, by Professional Publications, Inc., S. L. Davis, Pres. and Treas.; L. G. Farber, V. Pres.; P. S. Emery, Secy.

**SUBSCRIPTION PRICE** in U.S.A. and Possessions: one year, \$5; two years, \$9; three years, \$12. Canada and Pan Am. add 50 cents a year; foreign, add \$1 a year. Current issues, 60c; back issues, 60c.

**ALL CORRESPONDENCE** (advertising, subscriptions, editorial) should be sent to the editorial offices at 4175 N. High St., Columbus 14, Ohio. Entered as second-class matter at the post office at Athens, Ohio, as granted under Authority of the Act of March 3, 1879.

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# Letters

## ON COLORING CRACKLE

Dear Editor:

In the "Questions" column of the January issue, Carlton Ball gave a formula for coloring the crackle in glazes. (This involved using acid, heating in the oven, etc.) *Esquire Boot Polish* will do the trick very well, so why go to all that bother?

MARJORIE SHATTUCK  
Syracuse, N.Y.

◆ *There are many ways to color the crackle lines in a pot: Shoe polish, paint, vegetable dyes—even dirt rubbed in will do a coloring job. Use whichever is most convenient and most effective for you. Very often, especially in stoneware crackle, the cracks in the glaze are extremely tight, and you will find it impossible to rub in or soak in a stain. Even if you do, the amount of color that gets in is so minute, it has no coloring power. So, the sugar-acid-oven routine often is one of the few ways to color stoneware crackle.—Ed.*

## LET'S SEE THE RESULTS!

Dear Editor:

Like so many of your readers, I followed every word CM printed on the controversy connected with last year's Miami National Ceramic Show. This year

the show held special interest for me, and I was disappointed to find that the catalog did not contain any pictures of the 1958 winners. Now that the results of the show have been announced, I am eager to see the winners. Can you oblige soon?

MRS. BERKELEY KETTREDGE  
Berwyn, Illinois

◆ *The winning pieces from the 1958 show are pictured on pages 22 and 23 of this issue. Soon enough?—Ed.*

## HIGH STANDARDS

Dear Editor:

... May I take this opportunity to say what I have long felt—that your magazine consistently maintains an exceedingly high standard both as to content and as to appearance. You are to be congratulated on its quality.

VIRGINIA MATHER  
Iowa City, Iowa

## LET'S CEASE HOSTILITIES

Dear Editor:

... May I take this opportunity to commend you for the excellent column by Kathe Berl? Her pointers are most helpful and her sense of humor delicious.

Incidentally, can't we end the interminable family bickering about "ceramics vs. enameling"? Serious enamellers are certainly the first to deplore the work produced by the spot-and-thread school that has sprung up with the advent of the inexpensive home kiln. But everyone must start somewhere, and I would venture to

guess that from this group have emerged competent, mature craftsmen who have progressed far beyond their humble beginnings.

The subscriber who refers to enameling in the March issue as a "junky art" is, of course, joking.

MRS. MALCOLM C. LANG  
Needham, Mass.

## GONE TO POT

Dear Editor:

Here's a little verse by Loyd Rosenfield which I discovered in the "Wall Street Journal." It seemed especially apropos for CM.

*My wife has joined with zest dynamical,  
A club for making things ceramical;  
When I come home all tired and tottery  
I find my dinner's gone to pottery.*

PHIL ALLEN  
Columbus, Ohio

## WELCOME BACK

Dear Editor:

I had been receiving a copy of your magazine since its first issue, 'til about two years ago when I closed my teaching studio on Main Street in this city. Since then, however, I have started to teach at Delta Secondary School...

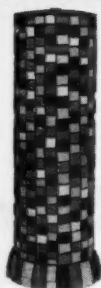
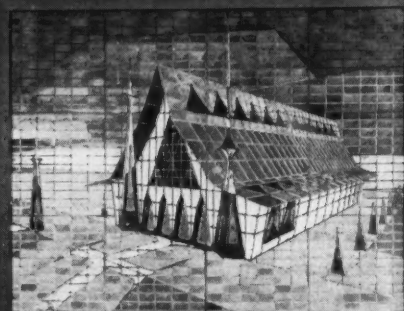
I feel I would like the benefits of your magazine for new ideas, and since reading last October's issue, I would like a year's subscription...

VERA M. BELLINGHAM  
Hamilton, Ontario

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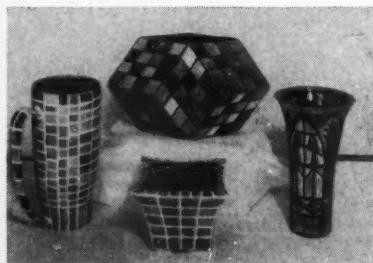
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## CERAMIC Shopper



### New "Mosaic" Technique

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According to the manufacturer, all one has to do to produce a mosaic is paint on the "grout lines" with Definer and then fill in the "tile" areas with any of the 14 Mission glazes. When fired to cone 06, the piece is complete and looks like the finished pieces illustrated. Since the Definer prevents the glazes from running over the grout lines, several colors may be used successfully on one piece.

Mission glazes are available in seven Cathedral tones—self-glazing vibrant colors, and seven Chapel tones—self-glazing pastel hues. Two introductory sets, consisting of seven glazes, instructions and design sheets, are available.

For additional information and prices, write to the manufacturer, Cerami Center, 2811 Woodburn Ave., Cincinnati 6, Ohio.

### New Group of Glazes

Mayco Colors has introduced a new group of glazes which provide two-tone effects when used over colored brush-on glazes, or on top of clear brush-on glaze over underglaze colors. Called *Hesitation*, these glazes form

(Continued on page 36)

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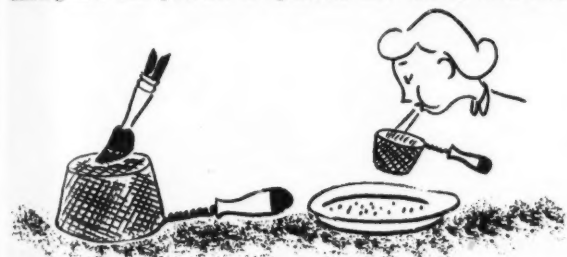


# Suggestions

from our readers

## Strainer for Spattering

Spattering ware with a toothbrush or screen are well-known methods, but they are not as controllable as this technique of blowing through a tea strainer. With a brush, I paint one or more colors of underglaze on the bottom of a strainer (medium mesh). The consistency of the underglaze will determine the size of your spatters. Thin underglaze makes larger spatters than medium or thick underglaze. The pattern of splatters also can be controlled



by regulating the distance between the strainer and the ware, by blowing either from the inside or outside of the strainer and by changing the force of your blowing. It always is advisable to practice on paper first.

This method is more economical for spattering gold, since it can be blown almost completely off the meshwork of the strainer which is preferable to having it clogged in the bristles of a toothbrush or spatter brush. Since you can tilt the strainer in all directions, you can easily reach all areas of the ware. And what's more, the spatters land mostly on the ware and not all over your working area. And it keeps your hands clean too!

—Magda A. Larson, Davenport, Iowa

## For Hollow Sculpture

When making a sculptured head, much hollowing out can be eliminated by simply pushing your fist into a good-sized ball of clay. Work the clay around your fist and, when your hand is removed, you will have a good hollow round for a small head sculpture.

—Pearl E. Fitzpatrick, Gary, Ind.

## Plaster Rolling Pin

If you have ever had trouble with clay sticking to the rolling pin or wrapping itself around it while you're rolling out a slab, here's the answer to your problem.

Place a cardboard tube (such as a paper towel tube) upright on a piece of glass or glazed tile. The tube may be used "as is" or it can be sized on the inside with thinned



slip. Secure it around the base with a one-inch coil of clay. This keeps the plaster, which is to be poured inside the

(Continued on page 29)

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Photo: The Cleveland Museum of Art

**CM's Pic of the Month:** Deep transparent enamels were used for the background of "Flora," by Doris Hall of Boston, Mass. Considered by the artist as one of her most serious works, this piece received an honorable mention in the enamel category of the 1957 May Show of the Cleveland Museum of Art. Doris Hall, a self taught enamelist, is noted for the dreamy quality of her work. (Next month CM will present a feature article on Doris Hall and her work.)

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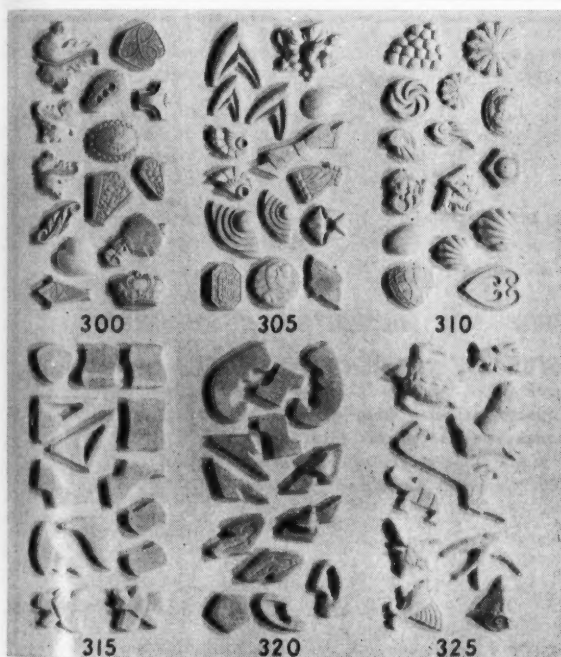
Floor Model, Item 47b, Wt. 90 lbs. Lists at \$175.00—Factory Price . . . \$94.50  
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# Itinerary

Send show announcements early—WHERE TO SHOW: three months ahead of entry date; WHERE TO GO: at least six weeks before opening.

## WHERE TO SHOW

### COLORADO, DENVER

July 9-September 7

The 64th Annual Exhibition, sponsored by the Denver Art Museum, open to all artists in states west of the Mississippi as well as those residing in Wisconsin and Illinois. Sculpture and ceramics included in media. Jury, \$2,000 in prizes. Fee: \$2. Limit of two entries per artist. Deadline for shipments: June 12. For entry blanks, write Denver Art Museum, West 14th Ave. and Acoma St., Denver 4.

### ILLINOIS, CHICAGO HEIGHTS

June 15-16

"Culturama Art and Craft Show at the Bloom Township High School. Six classes including ceramics and mosaics, sculpture and general crafts. Open to craftsmen residing in the greater Chicago area. Jury; entry fee \$1 for each class. Work due: June 14. For additional information and entry blanks, write Wallace G. Solum, Chicago Heights Culturama, 1632 Chicago Rd.

### VIRGINIA, VIRGINIA BEACH

July 11-14

The Third Annual Boardwalk Art Show for artists who wish to sell their work

Sponsored by the Virginia Beach Art Association. Fee: \$2 per artist. Artists must accompany and display own work. Purchase prize of \$150 plus cash awards. Write Virginia Beach Art Association, Virginia Beach, Va., for details.

## WHERE TO GO

### CALIFORNIA, SAN FRANCISCO

through May 11

Biennial exhibition of the Association of San Francisco Potters at the M. H. De Young Memorial Museum.

### GEORGIA, ATHENS

May 18-June 18

"American Craftsmen, 1957," a Smithsonian Institution Traveling Exhibition at the University of Georgia.

### INDIANA, SOUTH BEND

May 11-25

The 6th Annual Michiana Regional Ceramics Exhibition at the Art Center. Sponsored by the South Bend Art Association, the exhibit includes ceramics, ceramic sculpture and enamels.

### KANSAS, WICHITA

through May 19

"Thirteenth Decorative Arts-Ceramic Exhibition," at the Wichita Art Association, 401 North Belmont Ave.

### MASSACHUSETTS, WORCESTER

through May 11

An exhibit of work by instructors at the Craft Center of Worcester, to be held at the Worcester Art Museum. Persons represented in the exhibit are Verdelle Gray, ceramics; William J. Brown, design and block printing; Anthony La Rocco, woodworking; and Alden Wood, metalsmithing.

### MINNESOTA, MINNEAPOLIS

through May 11

"Two Finnish Craftsmen," a Smithsonian Institution Traveling Exhibition, at the Walker Art Center.

### MINNESOTA, MINNEAPOLIS

May 15-June 30

Pottery by Bernard Leach at the Walker Art Center.

### NEW JERSEY, MOUNT HOLLY

May 22-24

Second Annual New Jersey Arts and Crafts Festival, sponsored by the N. J. Creativity Guild at the Armory. Competition, lectures and demonstrations.

### NEW YORK, DOUGLSTON

May 17-31

The 28th Annual Spring Exhibition of the Art League of Long Island at 44-21 Douglaston Pkwy. Ceramics and sculpture included.

### NEW YORK, NEW YORK

through May 10

Ceramics by Pablo Picasso at the Cooper Union Museum for the Arts of Decoration.

### NEW YORK, NEW YORK

through May 31

An exhibition of pottery by Mary Caroline Richards at the Nonagon, 99 Second Ave. The ceramics, primarily stoneware include thrown and hand-molded ware.

### NEW YORK, NEW YORK

through June 1

"Fulbright Designers," a Smithsonian Institution Traveling Exhibition, at the Museum of Contemporary Crafts.

(Continued on page 35)

# HESITATION

## new MAYCO GLAZES

*which give you unlimited possibilities  
for interesting exotic ceramics.*

HESITATION is applied over other brush-on glazes including clear glaze on under-glaze colors. The HESITATION on firing cracks and separates into fascinating patterns which reveals the underlying glaze. Many color combinations are possible with only a few colored HESITATION GLAZES. Comes in Black and White as well as light Green, Sky Blue, Golden and Brown.

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# Q *Answers to* Questions

Conducted by the CM Technical Staff

**Q** Could you describe a proper set-up for an infra-red lamp to be used for drying ware?

A battery of 10 or 12 infra-red lamps suspended over a rack for drying pottery is ideal. The bottom of the bulbs should be approximately six or eight inches above the pottery. Actually, even two or three bulbs will dry several pieces at a time. For good circulation, place the lamps in the open air rather than in an enclosed cabinet. Infra-red dries *deep down*, from the inside out, rather than just on the surface.—KEN SMITH

**Q** I teach enameling and although I counterenamel a great deal, I often like to leave bare backs. I have been trying to find a method for doing an "excellent" job of buffing. Can you help me?

There are lots of short cuts to buffing, but absolutely no substitute for that one commodity—elbow grease. However, here is the only *recipe* I know:

Heavy firescale first must be removed by acid. The acid must not be too strong or too weak (about 1 part acid to 3 parts water) to start with—*increase* the acid as used. Now with a swab, start removing the black firescale. Next use fine emery cloth. Then repeat the processes until firescale has turned from black to red to copper-color. At no time should the acid be strong enough to *etch* the areas which are not firescaled.

Now the piece is buffed for scratches, or any uneven surfaces, with a felt buff and bobbing compound (*Dixon*) and plenty of elbow grease. This must be done under strong light to remove all scratches. Keep the piece moving to prevent "hollows" or "valleys." The piece now is buffed, but not polished.

With a soft cotton rag, dipped in household ammonia and rubbed on a cake of *Ivory* soap, remove all traces of bobbing compound. (Tripoli also can be used, but it is slower.) Wash in warm water. Wipe dry on soft, preferably clean (or not too old) muslin. Use plenty of red jeweller's stick rouge (*Dixon*) and bring the surface to a high polish. This does *not* take elbow grease. In fact, the piece should require no pressure, if properly prepared as above. Use *Glass Wax* with clean rag before each show or SALE!—KENNETH F. BATES

**Q** Can you give me the name of a firm which sells genuine French gray modeling clay?

Do you mean a clay prepared in France, or the color called French gray? This type of clay body is made by several of the ceramic suppliers. Why don't you contact a few through the advertising pages of CM?—CM STAFF

**Q** Could you furnish me with the recipe for "L.A. matt" glaze and details on how to use it?

The L.A. matt glaze is one of my favorites for a cone 6 oxidation firing. Its range is cone 4½ to 6½. This is the glaze I use on nearly all of the pots which Aaron Bohrod decorates, for it almost always gives good results. It responds well to colors; it is matt, yet translucent enough to look well when used over strongly-colored engobes.

There may be several glazes by this name, but Prof.

(Continued on page 27)

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TCT Enamels assure best results . . . because they give you greater: Uniformity of enamel • Brilliance of color • Dependability in use • Choice of many colors • Beauty of finish

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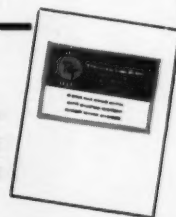
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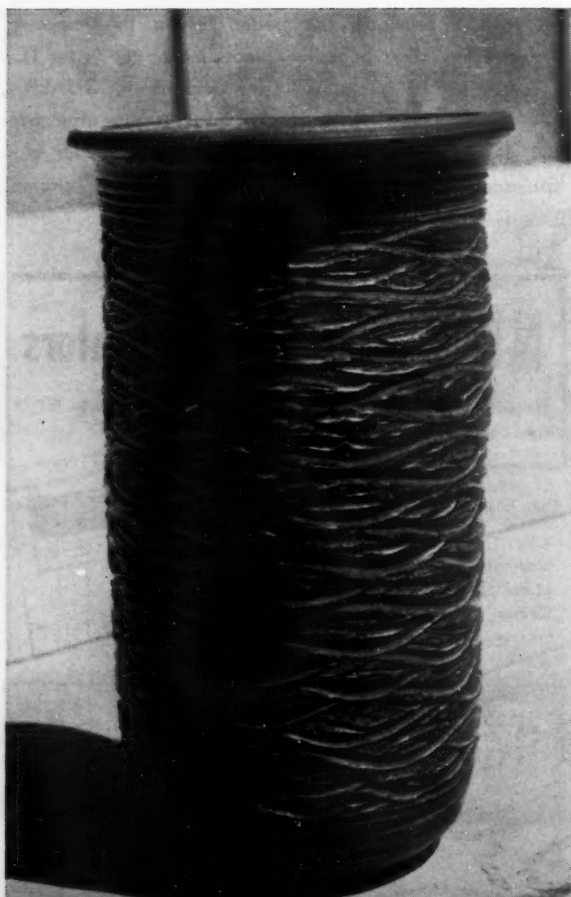
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**In order to dramatize the textures**

**she creates on the wheel,**

**Edith Heath thinks of a glaze in terms**

**of how it can be used**

**to heighten the effect of the texture**

Edith Heath applies

# GLAZES

to enhance texture

by OPPI UNTRACHT

**T**HE PREVIOUS ARTICLE on textures described Edith Heath's idea for creating a surface treatment which would be organically integrated with the body of a thrown pot. To avoid *applying* the surface texture, she felt a tool must be used on the pot immediately after the basic shape was thrown—while the piece was still on the wheel. With the wheel in motion, she tried several tools—eraser end of a pencil, fork, broken stick, comb, pieces of wire, sculpture tools—to create the various textures. [See March issue.]

The second area in working out this problem was concerned with glazing the texture-decorated pieces after they had been fired. Here again many variations came to Edith Heath's mind, some of which she tried. In all cases, she thought of the glaze in terms of how it could be used to *heighten the effect of the texture*. Of course, combinations of glazing techniques would increase the possibilities considerably.

For example, the whole piece first can be covered with a base color. This should be allowed to dry somewhat. Then, using a glaze of a contrasting color, hold the spray gun in such a manner that the spray is applied to the piece at an angle. Apply the second color, taking care to keep the angle of the spray constant as it is applied to all sides of the piece. When a piece is sprayed at an angle, the raised ridges will catch the glaze and the recessed ones will be inaccessible, and therefore free of glaze. This emphasizes the texture by creating areas of light and shade regardless of how light from other sources may fall on the piece.

If you know how one glaze reacts over another, or underneath it, you may take advantage of this information and reverse the procedure mentioned above. That is, first spray at an angle, and then apply the covering glaze.

A glaze inlay technique lends itself quite naturally to these wheel-created textures. In this treatment, the

glaze is sprayed over the entire piece. The surface then is wiped off, leaving the glaze in the grooves. The pot may be left this way if the body is colored, or will become so in a reduction firing. A nice variation between glaze and body will occur, enriched by the combined effect of texture, bare body and glaze.

Utilizing a glaze that runs and pools along the ridges and interstices of the texture or one which changes in color where it is thin or thick, are other glaze variations which Edith Heath has used. The reader surely can evolve additional glaze combinations which will dramatize the effect of wheel-created textures.

*(Please turn the page)*



UNUSUAL GLAZE treatments emphasize the areas of light and shade on textured pots such as these.





## INTRODUCING

### Edith Heath

(Continued from previous page)

EDITH HEATH is a potter of wide and varied experience. She and her husband, Brian Heath, operate a manufactory in Sausalito, California, called—appropriately enough—"Heath Ceramics." Brian is concerned with production problems, and Edith (now that years of hard labor have established an efficient production pattern) with creating new designs for their commercially successful and deservedly popular stoneware. There is hardly a home in the West that doesn't contain one of their pieces.

In addition to her activities connected with the factory, Edith is the head of the Ceramics Department at the California College of Arts and Crafts in Oakland.

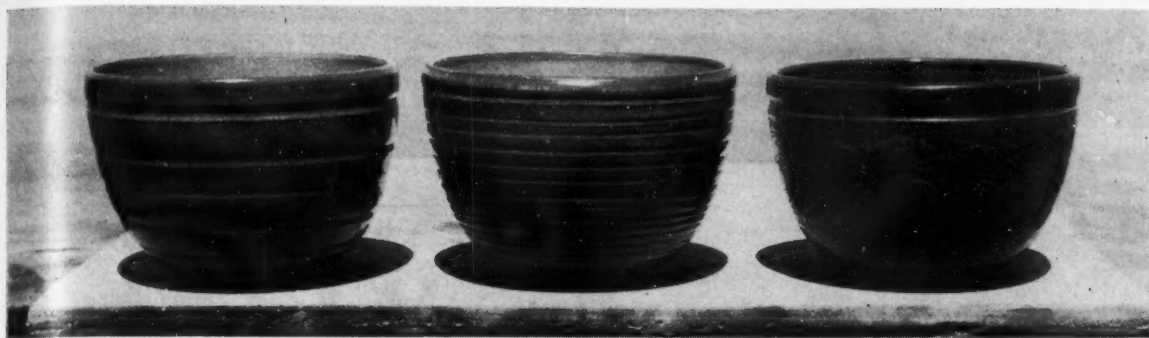
Though she is primarily concerned with the problems involved in the machine production of ceramics, she finds time to work at the wheel in her studio at her Tiburon home. Very often she uses the potter's wheel as a sketch pad—a means of developing ideas which later can be translated into machine production.

She feels that too few ceramic artists today work within the technology of the time—designing for production. Though she agrees that there are exciting things happening in the field of art pottery today, at the same time she is aware of the great gap between the activity of the artist potter and the ceramic industry. She believes that the artist potter is not willing to cope with the problems of the machine and, to a certain extent, is therefore isolating himself in what might become an artificial atmosphere of preciousness. This withdrawal is his loss, and in a sense is a rejection of his responsibility. Who else could improve the design of commercially produced ceramics if not the person who is trained to design and who is familiar with the medium from first-hand experience?

She hastens to add that designing for production can be practical only when the designer has had experience with industrial production techniques. The experience works both ways: Not only does it insure *practical* designing for industry, but the potter also can learn efficiency and sharpen his skill in a commercial ceramic environment. Undoubtedly this accounts for the group of young art potters who work at the Heath ceramic factory. They are gaining skills which will be of service to them in their own studio work, and at the same time, they are gaining first-hand experience in production techniques.

At one of our photo-taking sessions, Edith Heath showed me a yellowing copy of *The American Magazine of Art*—a magazine long out of print. In the February 1916 issue, Charles F. Binns, the well-known authority on pottery stated: "The artist has not yet made a deep impression upon the product of the large manufactory, but enough has been done to prove that this final conquest is only a matter of time, and that it will surely come."





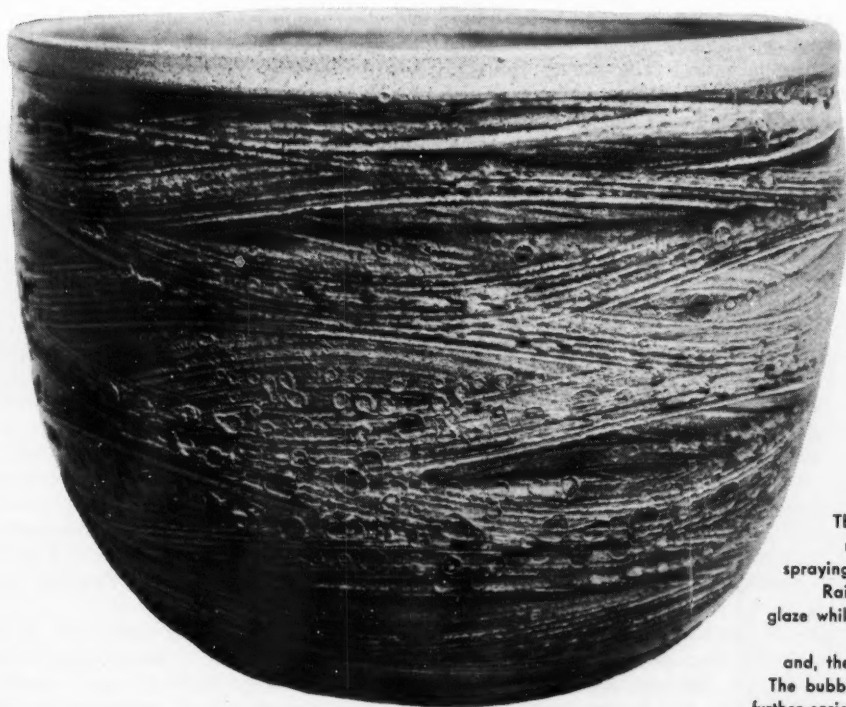
It is curious to note that this statement, more than 40 years old, still is essentially true today. That the collaboration between the studio potter and industry was considered important at that time is interesting. It seems disappointing however, that Mr. Binns' sanguine expectations for the amelioration of this condition has not yet taken place—the millenium has not yet arrived!

Edith Heath, however, feels that the present situation is encouraging. For anyone who may pick up this issue 40 years from now, let it be said that she finds the collaboration of many of today's potters with architects and interior designers—to produce a variety of ceramic objects such as tiles, murals, lamp bases, etc.—will eventually help to break down the barrier between the cloistered potter and the very real need for ceramics today. She would like to see more potters devote their ingenuity, skills and imagination to solving ceramic design problems — of the lowly sink, for instance.

"The needs of the ceramic industry are apparent," says Edith. "Let the potter accept the challenge!" •



GLAZE INLAY technique lends itself to wheel-created textures. The surface is wiped off, leaving glaze in the grooves.



**TEXTURED SURFACES**  
may be enhanced by spraying glazes at an angle. Raised ridges catch the glaze while the recessed areas remain inaccessible and, therefore, free of glaze. The bubble-texture glaze adds further enrichment to the surface.



Enameling:

# STILL LIFE

by NELLY ALLAN

*... using the wet inlay technique*

**T**HE WET INLAY technique is used for the still life plaques pictured on these pages. When using this method, the moist enamel colors are laid next to each other on a fired base coat. I use a small spatula, dentist tools, and a fine brush for applying the enamels.

In the still life illustrated in the step-by-step photographs, I used a transparent background and both transparent and opaque enamels for shading and light effects. However, the first step always is the same—make a colored sketch of the design you are planning. This sketch establishes, not only the design, but also the shading and color combinations. Crayons, watercolor or tempera may be used for the sketch. Draw in the shapes and forms and don't forget shading, highlights and reflections. Then prepare your palette—several shades of green and blue enamels, red, yellow, brown and—of course—black and white.

As with any enameling project, you can use any of the enameling metals. But, if you are using one of the more expensive metals—such as pure silver—you will want to incorporate the beauty of the metal into the design. In this case, you should use transparent enamels which allow the beauty of the metal to show through.

Gauge, again, really is up to you. Since we are not making jewelry, where weight is a prime consideration, you can use a fairly heavy gauge metal if you wish. However, a large plaque of very thin metal will be almost impossible to work with since it will warp badly whenever it is placed into or taken from the kiln. A safe rule to remember is that, as the size of the piece increases, the thickness of the metal also should increase.

When you have chosen your metal and decided on the proper gauge to use, cut the base for your plaque. This may be made any size that will fit conveniently into

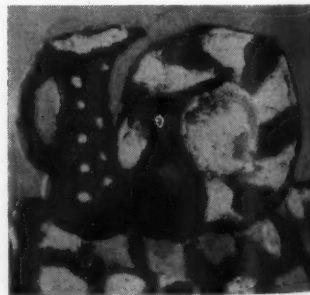
your kiln. The base of my plaque was made from 18-gauge copper cut to  $3\frac{1}{2}$ " x  $2\frac{1}{2}$ ".

Next, clean the base. The method of cleaning you use depends, of course, upon the metal itself. But all metals have one thing in common—dirty and greasy surfaces—and enamels will not adhere to dirty surfaces. So, be sure to remove all foreign matter; and don't forget your own fingerprints! Oil from your skin, if printed on the surface of the metal, can be just as damaging in the finished piece as oil or grease from any other source.

If you are using transparent enamels, you will want more than just a dirt-free surface. You'll want the *highly polished* metal to show through the enamel. So, in addition to cleaning, polish with a rag and polishing compound; or use one of the acid-cleaning methods commonly employed.

Without applying agar or a gum solution, dust a light blue transparent enamel evenly over the base with a fine sifter. I prefer the results obtained when the enamel is dusted on a *dry* surface, since I find it is easier to avoid pinholes and blisters. Fire the background; then cool slowly near the kiln.

Now, prepare your tools and enamels. Put small amounts of enamels in bottle caps, keeping each shade in a separate cap. You will need a small syringe or eyedropper, a small spatula, some dentist tools, a fine-pointed





1



2



3



4



5



6

1. Draw a colored sketch of the design, remembering to include shading, reflections, and highlights. 2. Cut the copper base, clean it, and—without applying agar or gum—dust on a light blue transparent enamel for the background. 3. Using the colored sketch as a guide, apply the moistened enamels to the previously fired and cooled background. The teapot, pitcher and basket are put

in first. Then the circles, representing fruit, are added. 4. The tablecloth is laid in during the final step. Lay the enamels close to, but not touching, the other forms to avoid distorting them. Carefully join the seams and pack the enamels down with a spreader. 5. The fired enamel now is ready for framing. 6. Copper prongs hold the piece in place on the plaque.

sgraffito pen and several fine, pointed camel hair brushes. A small jar of water completes your equipment.

With the colored sketch to one side, you are ready to begin. First, moisten all the enamels, using just enough water from the eyedropper to make them easy to apply. If the enamels are too thick, add another drop of water; if too thin, pour off excess water or blot it up with absorbant paper. Be sure all colors are the same consistency so they will not run into each other, distorting the design. Also remember to keep the entire piece wet while you are working on it.

Using the colored sketch as a guide, begin to apply the enamels to the previously enameled and cooled background. Starting at the left with the teapot, apply brown enamel over very small areas. Use the small spatula to form and push the wet enamels to the desired shape of the teapot, helping out with a wet camel hair brush.

For the effect of light and shading, lay light brown, yellow, white, blue and red enamels between the brown areas. For accent, on the bottom of the teapot, handle and spout, use black enamels and form a fine line with the wet brush. The opening in the spout is formed by making a small oval with the sgraffito tool, allowing the blue background to show through.

The pitcher, done in several shades of green enamels, is put in next. It is far better to apply the light green shades first, adding the darker shades and white, red,

blue and brown shading between. The opening in the pitcher also was made with the sgraffito tool.

The rim of the basket is worked in red enamels; the edges shaded with brown and black enamels. The apples and oranges in the basket are laid in with dentist tools. These little circles are shaded with orange, green, brown, red and yellow. The cores of the fruit are pin-size dots of black, applied with a fine brush.

Laying in the tablecloth is the final step. Several shades of dark and light transparent colors are used in addition to opaque green and some shading in light yellow. Lay the enamels close to—but not touching—the teapot, pitcher and basket to avoid distorting these already completed shapes. Join the colors as follows: With the two areas equally wet and approximately the same thickness, push the tablecloth colors against the other shapes

(Turn to page 28)

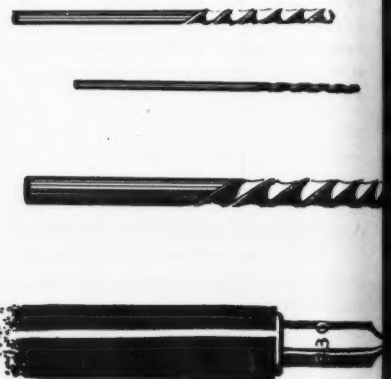




# Dramat



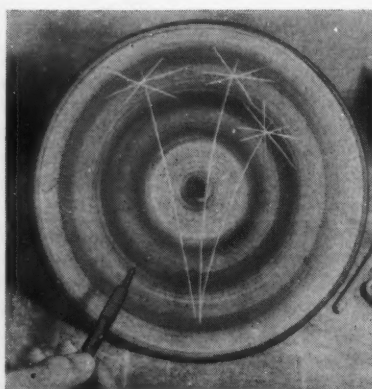
*In this series of articles, no specific brand of underglaze is either suggested or implied. The nationally advertised brands are highly competitive in quality and price. Mr. Bellaire's advice is to use those brands you feel give you the best results.*



1. Sgraffito tool and drill bits.



5. Blend both colors with sponge.



6. Scratch skeleton of design.



7. Add stems and small leaves.



# Design with SGRAFFITO

demonstrated by MARC BELLAIRE

for the  
HOBBY DECORATOR

ONLY TWO TOOLS are needed for making this sgraffitoed floral design:

The Esterbrook scratch knife #330

for the linear strokes, and a drill bit for making dots. The background of blended stripes is produced by first sponging on turquoise stripes, using the corner of a sponge which has been dipped in the underglaze color. Then, using a dampened sponge and a side-to-side motion, blend the edges of the stripes. When the piece has dried, apply black stripes with a sponge. Then, using the same side-to-side motion with a dampened sponge, blend these into the background.

When the piece has dried, you may scratch in the

design. Using the sgraffito tool, scratch in the "skeleton" of the design; then the small leaves. You will find the slightly rounded triangular-shaped head of the scratch knife ideal for duplicating nearly all linear strokes. The large leaves are put in next, using the tool on its side for the broader strokes. The thickness of the lines is regulated by the amount of pressure put on the tool.

Now, using the drill bit, make small dots for the flowers. Do not exert too much pressure or you may chip the ware. When the main part of the design is finished, the decorative elements are scratched in. The piece then is bisque fired and glazed with a clear glaze. The finished and glazed piece is shown on the opposite page. •



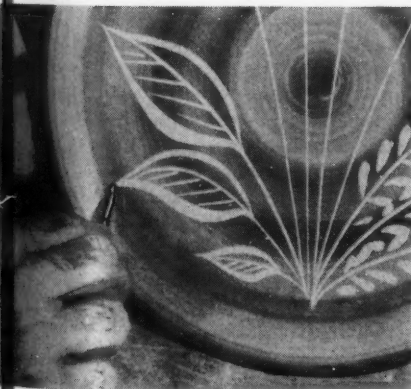
2. Sponge on turquoise stripes.



3. Blend color with sponge.



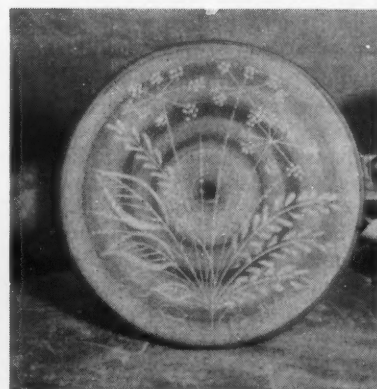
4. Sponge on black stripes.



8. Make large leaves with scratch knife.



9. Use drill bit for flowers.



10. Plate ready for bisque firing.

# Strictly Stoneware

## ... induced crawling for decorative effect

by F. CARLTON BALL



*This month, Mr. Ball devotes his column to answering readers' requests for information on how to induce crawling in glazes to achieve a decorative effect. He includes several tests and suggestions in his article. The subject of glazes will be treated more extensively in the fall when Mr. Ball will begin a new series of articles on the function of glaze materials, research techniques and glaze recipes.—Ed.*

SEVERAL persons have written recently, inquiring about decorative crawling of glazes. I can't offer any simple solution for obtaining a crawled glaze effect because there are too many variables that can prevent a glaze from working. For example, the shapes and sizes of the pots on which the glaze is used, and the perfection of the finish desired are but two stumbling blocks.

This fall, I will begin a new series of articles on the functions of glaze materials which will help you find the effect you wish. The series will include many recipes as well as simple research techniques. But here are a few suggestions to enable the "crawled glaze effect" fanciers to get to work *before* this new series is published.

I believe a pot must be dipped into a container of glaze in order to get a good, even decorative crawling pattern in the glaze. When a glaze is sprayed or brushed on a pot, there will be a poor pattern of crawling.

For preliminary tests, use a small bowl shape with a high foot that can be easily grasped with the fingers while the pot is dipped into the glaze. The bowl first should be filled with the glaze, which is immediately poured out. Then, in the same motion, the bowl should be dipped carefully but quickly, into and out of the glaze just once. There should be no flaws or patches in the glazed surface. The glaze consistency must be adjusted to your purpose.

I suggest that you use bisque pots that have been fired to cone 07. Keep

the pot dry and have the glaze the consistency of coffee cream. There should be a fairly thick layer of glaze on the pot after dipping; and when the pot is dry, there should be a good network of small cracks over the unfired glazed surface.

A very thick layer of glaze will give a large crawled pattern. A medium layer will result in a small pattern; a thin layer of glaze probably will not crawl at all. Of course, too heavy an application of glaze can fall off the pot, so the thickness of the glaze is important.

The next step—firing—is the most critical. A crawled glaze is one that is *underfired*. You must control the temperature of the kiln and the length of firing time. It would be advisable to use a pyrometer in your kiln when you fire your tests. By recording the times and temperatures, you will be able to duplicate any successes you achieve.

As your kiln reaches the *fusion* (not maturing) point of your glaze, the speed of the temperature rise should be slowed down. This is to avoid any chance of overfiring. When you shut off the kiln, let it cool as quickly as possible so that the temperature drops from 100 to 200 degrees before you damper the kiln. Then, let it cool slowly the rest of the way.

When the glazes are fired, there is a point where the kiln is hot enough to begin melting the softest fluxes in the glaze. When these fluxes melt and begin to saturate the refractory materials in the glaze (kaolin and flint),



TYPICAL EXAMPLE of a pot in which crawling was induced for a decorative effect.

the glaze is at the fusion point. The melted fluxes, saturating the refractory materials, tend to make the surface of the glaze shrink.

For example, when you sprinkle a mass of dry powdered clay into a pan of water and allow it to stand, you will notice that the fluffy, dry clay shrinks in volume as the clay becomes moist. Now think of the soft fluxes in your glaze as water and the kaolin and flint as clay; then you will understand what is happening to your glaze when the fluxes have just begun to melt. This is the critical period for a crawled glaze.

Many glazes shrink into a beaded pattern as they get hot enough; then, as the heat increases, the beaded surface becomes more fluid and flows into a smooth, even surface that becomes a regular, mature glaze. The trick is to stop the temperature rise in the kiln before the beaded glaze becomes hot enough to smooth out.

Many glazes boil and blister as they become molten. This type of glaze will not work for a crawled effect. Other glazes do not boil or draw up into beads and pools as they are heated, and this type will not work either. However, there are many glazes that will work. You will have to test a number of glazes in order to choose the right ones.

If you have ever enameled a piece of copper and watched the firing process through the peep hole of the kiln, you have seen the beaded surface of a partially melted glaze.

Stiff glazes, those that do not flow readily, are more apt to crawl than the fluid glazes. Matt glazes always are more prone to crawl than glossy glazes; and those containing magnesium carbonate are apt to crawl because the magnesium carbonate is a light and fluffy material. Glazes with zinc oxide in them also may tend to crawl.

Ordinarily, calcined zinc oxide is used in glazes to keep them from crawling. This is a pale gray-yellow powder that appears heavy and moist. To promote crawling, use raw zinc

(Continued on page 30)

# CARVED WOOD BLOCKS



## TO DECORATE POTTERY

by BETSE LEWIS

**A** BLOCK OF WOOD with a design carved in it—the kind artists use for printing woodcuts—also can be used for imprinting clay for drape-mold pottery. I have obtained a great variety of patterns and textures by pressing a slab of clay on a wood block before draping it on the mold. Under the gentle pressure of a rolling pin, the design carved in the wood and the grooved marks left by the cutting tool become completely imprinted in the soft clay.

Wood blocks are not hard to come by. Art students or instructors often have an assortment, which they have cut, on hand. Since rolling soft clay over these wood blocks will not damage them, the owner usually is willing to lend them—and is keenly interested in the results. If such cut blocks are not available, you can make your own by carving a simple pattern in white shelving pine. Or the effect—though less varied in pattern—can be gotten with a springerle rolling

pin, a device used for making embossed designs in cookies.

Linoleum blocks, however, seldom work successfully because they lack the absorbent quality of wood. Their smooth surfaces tend to glue themselves to the soft clay and, of course, there are no interesting grain marks in the carved sections.

When planning “block-pressed” pottery, the first step is to select a wood block and a mold shape which are suited to each other. For example, the elements in a particular design may suggest a long, curving mold like those used on the long oval pieces illustrated. The block I used in making these pieces was large, so I used only a *part* of the design. If a block is nearly square, similar shaped molds are chosen. You may use several different sections of a large block for printing alternate shapes.

If the wood block already has been used for making prints, clean off all traces of ink and allow the wood to

dry before using the block. Wedge the clay and roll out a slab in the usual way, only make it extra thick ( $\frac{1}{8}$  to  $\frac{1}{4}$ -inch thicker than usual) to allow for the thinning out that occurs when it is rolled on the block. The rolling pin you use should be long enough to cover the slab, permitting even pressure on the entire surface of the clay.

Lay the slab on the wood block and roll *into* the carved pattern. That is, start rolling on one end and move forward over the slab. Be careful not to roll the clay too thin. Check to see that the clay is picking up all the indentations of the design. This may be done by lifting up a corner of the slab and checking the imprint.

Now gently drape the slab, printed side down, over the mold. It takes a little practice to acquire the skill of placing the slab so that the subject elements in the design will be located just where you want them. Do not

*(Continued on page 28)*





## SHOW TIME

# The 6th Miami

THE \$500 BEAUX ARTS PURCHASE PRIZE, the top award in the Miami National Ceramic Exhibition, this year was divided equally among Angelo Garzio, Manhattan, Kan.; Donald H. March, Grand Rapids, Mich.; and Paul Soldner, Claremont, Calif. In 1957, Mr. Soldner won the Beaux Arts prize for another of his floor vases, in the controversial show which aroused many conservative potters.

The jury of selection and awards for the Sixth Miami Show included Paul Bogatay, professor of ceramic art at Ohio State University, Columbus; Jack Lenor Larsen, textile designer and manufacturer of New York City; and David Weinrib, ceramist of Stony Point, N.Y.

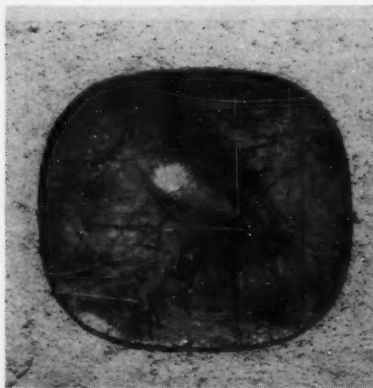
More than 140 works were selected for exhibition from the 580 pieces submitted to the jury by craftsmen in 32 states. A smaller group was chosen for national circulation by the Smithsonian Institution.

Mrs. Russell T. Pancoast was chairman of the 1958 exhibition which is sponsored annually by the Ceramic League of Miami and the Lowe Art Gallery. Winning pieces are shown on these pages, with the exception of Mr. Garzio's bottle which appears on the front cover.

**STONEWARE FLOOR VASE** by Paul Soldner of Claremont, Calif. The 31-inch piece is decorated with a dark iron glaze. One of three equal winners in the ceramics category, the vase also won a share of the Beaux Arts Purchase Award.

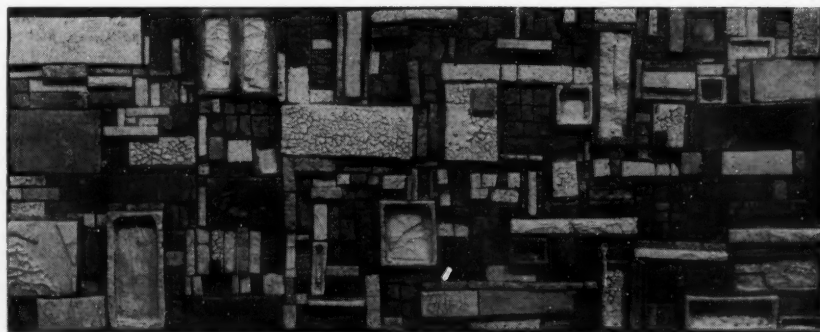
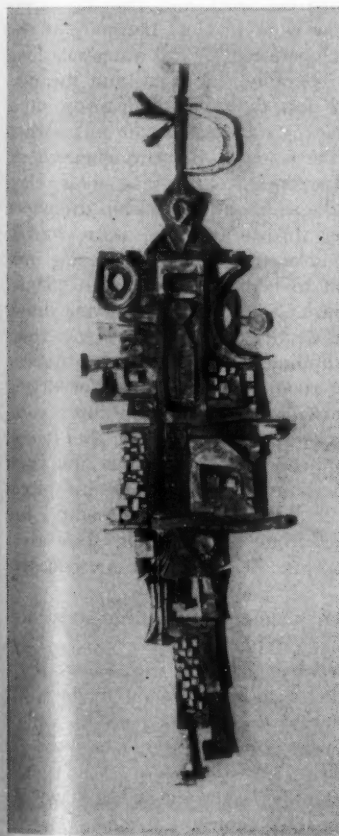
**DONALD H. MARCH**, Grand Rapids, Mich., also shared top honors with Soldner and Angelo Garzio for his 32-inch triangular slab-built bottle. The bottle has a sgraffito and mishima slip decoration. Mr. Garzio's bottle is shown on the cover.

"IMPRISONED THRUSH," an enamel panel by June Schwarcz of La Jolla, Calif., won the Thomas C. Thompson Purchase Award for enamels. The piece measures 14" high x 15" wide and is etched and engraved copper with silver, mounted on wood.



# National

"CANDELABRA RITUAL," a terracotta sculpture with white slip decoration won the second award in sculpture for Kenneth M. Green, New Paltz, N.Y. The piece measures 13½" x 15."



"CLAY AND GLASS," an abstract panel by Juanita May, Coconut Grove, Fla., won one of the three equal awards in two-dimensional design. The panel measures 17" x 45."

JOHN MASON, Los Angeles, Calif., shared two-dimensional design honors for his six plaques, each 22" square.

WALL PANEL by Frans Wildenhain, Pittsford, N.Y., 31" x 65," also earned a share of the two-dimensional design award.





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# Organizing 300 Pupils a Week

by JOSEPH TAYLOR

Pomona, New York

I AM A BEGINNER in the field of teaching ceramics, so what I have to say here may be old hat to old timers. I teach in a New York City junior high school and handle 14 classes a week with a 300-pupil load—all boys. I have two classes in the morning session—the second class troops in while the first storms out. Then comes lunch and sometimes a free period (thank goodness) after which the third class thunders in. To those who have a similar situation, I extend my sympathy.

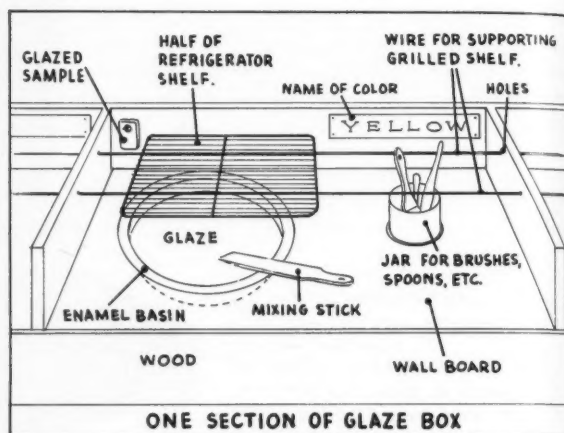
Now 300 teenagers can churn up a considerable amount of clay dust and cause much mayhem if the teacher is not on the ball. The secret to a modicum of order is, of course, *organization!*

Since it is an impossibility to keep clay off the floor, the least we can do is to try to keep it out of our lungs. I sprinkle some sawdust, moistened with a little oil (any cheap oil will do), on the floor. This not only keeps the dust down, but the shuffle of many feet also helps keep the floor polished. We don't sweep up after each class. We save this joyful chore for the end of the day. It doesn't look tidy, but neither does caked clay.

I tried the *rotation of monitors* system for clean-up. It didn't work. So now at clean-up time—15 minutes before the dismissal bell—we stop all work, gather the clay around the work table and assign the various jobs (to those nearest the teacher).

This is how we clean a wooden table. Two boys scrape the table top with wooden rulers. This clay is put into the *dry clay bin*. Two more boys follow with sponges. Then come two more with clean, damp sponges. And they, in turn, give way to two more—each with a paper towel to wipe the table dry.

We have three large tables. At first the boys worked



at all three. This tripled the work and also the supervisory problem. We now work in close harmony at one large table. The area of operation for the water-splashing clowns is therefore considerably narrowed, and the new system makes for 60% less disorder at clean-up time.

A monitor sometimes is stationed at the sink (when I think of it) to keep the water carnival to a minimum, and to prevent the lazy ones from tossing tools, clay, paper towels, etc. into the sink, and to pick up the paper towels which are never thrown into the waste basket.

After trying many ideas to simplify the glazing process, we found the best to be a long box with enamel pans for holding the glaze. See the accompanying drawing for the construction details. The glazing box permits spooning, pouring or dipping with little waste or mess.

In the rear of the room, we built racks for drying finished work. The racks are divided into three compartments (see drawing) marked *1st week*, *2nd week*, and *Fire*. The *fire* compartment is nearest the kiln. Each student is personally responsible for moving his pieces each week to the next compartment. Each night I fire as many pieces as I can from the *fire* shelf. This saves me the bother of touching 300 pieces to my sensitive cheek each week.

The question which plagues most ceramics teachers more than any other is: "What do I do next?" Here is my solution to this problem. On the wall, I have three charts with the following headings: "What to do when starting a piece," "What to do when a piece is leather hard," and "How to glaze a piece that has been bisque fired." Now, when I hear *THAT* question, I just point to the appropriate chart. And, believe it or not, it works!

The bell just rang. Here comes the next class! •





# Slip Casting

... using toy balloons  
instead of molds



by REINHOLD P. MARXHAUSEN

IN THE NOVEMBER 1956 issue, LCM carried an article on how to drape lace, string and other materials which had been saturated with slip, around a balloon form. Since then, I have tried something new—producing objects by pouring slip directly over the balloon.

For this project, regular casting slip consistency will be too thin. It will run right off the balloon, and not build up at all. Instead, you should

use thick slip which is just *loose* enough to pour. If you are making your own slip by mixing some clay with water, make the slip thick to begin with. If you have commercial casting slip, already mixed, pour some in a flat, open pan and allow it to stand until it has evaporated to a thick consistency (but not too dry!). You also can add a few sprinkles of Epsom salts to the slip to help thicken it. Epsom salts acts in the opposite way as sodium silicate. In other words, it is a *flocculant*, rather than a *deflocculant*.

Another interesting aspect of this technique is that it allows you to use a great many slips that will not work in molds because of poor release. You will find that slips that stick to the walls of plaster molds will work with

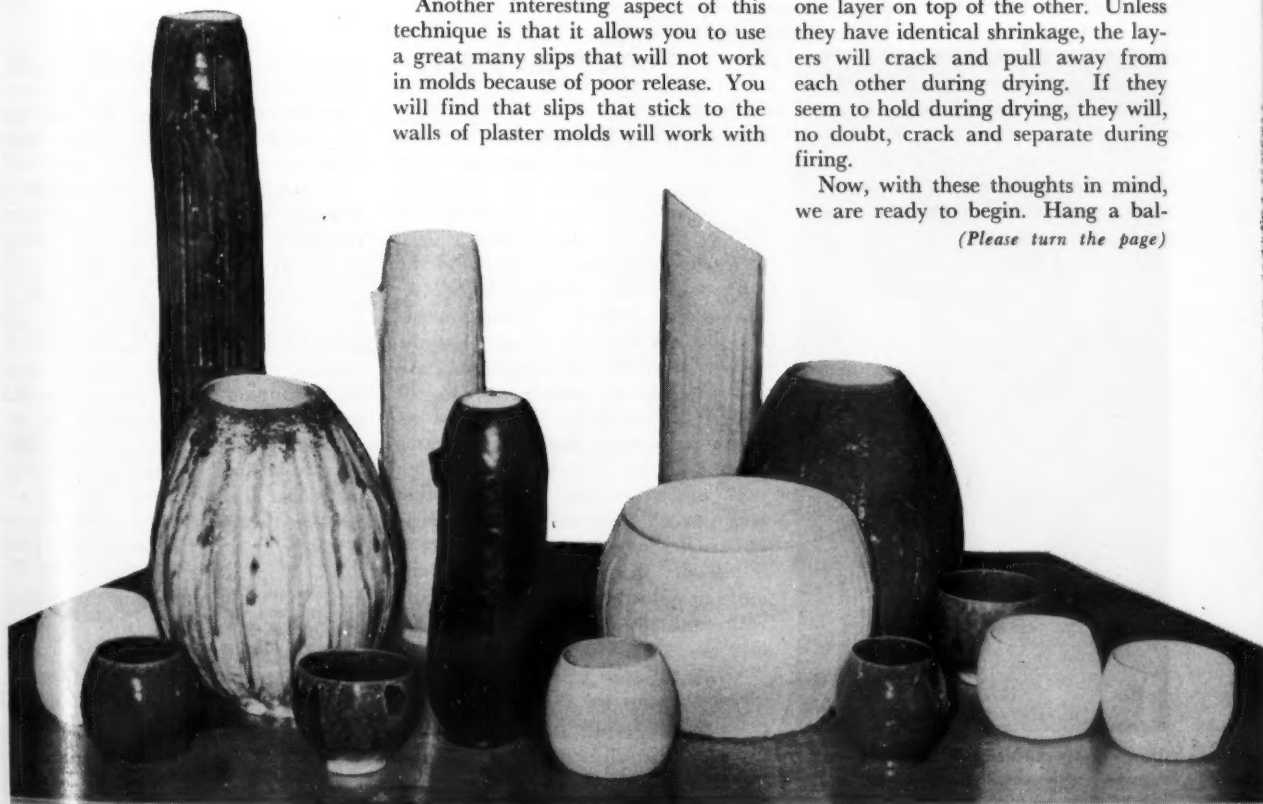
no difficulty at all since the balloon creates no release problem.

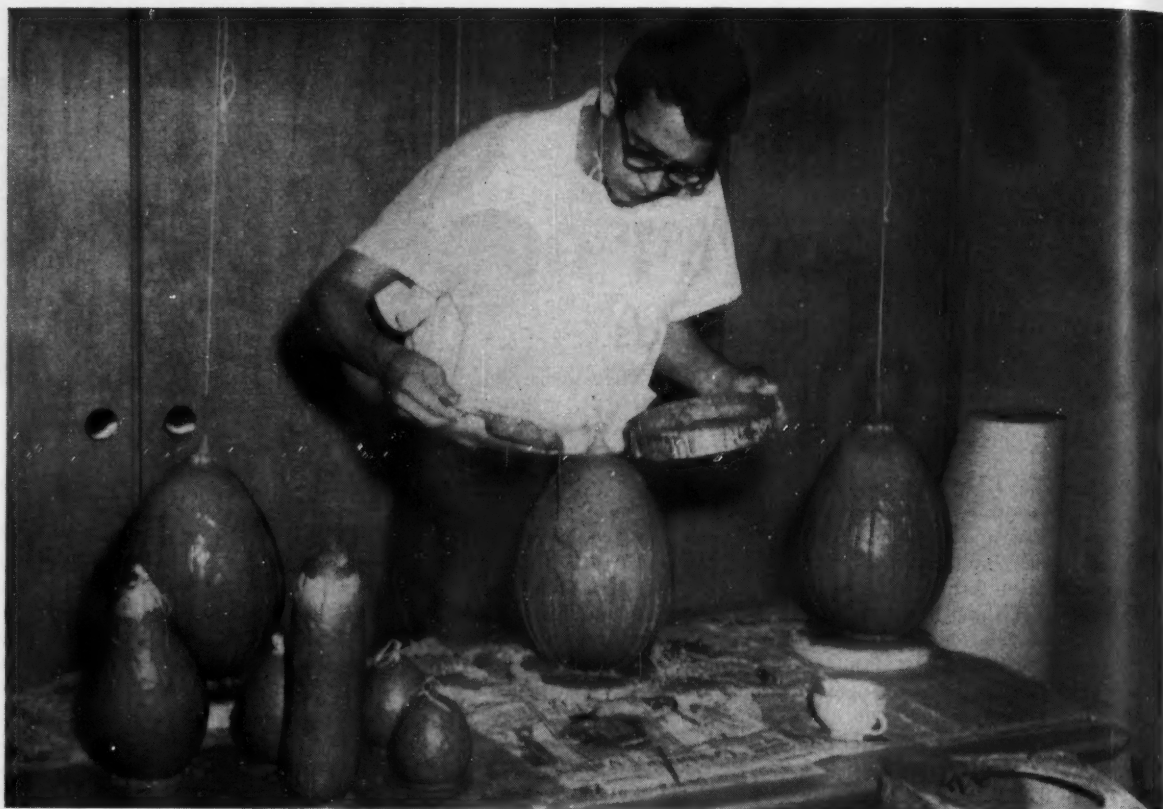
You can use a slip made from any mixture of clay and water—so long as it will dry without cracking—for this idea. You can build up different textures, too, by sprinkling on grog, using different colors, building up the shape in interesting ways, etc. Many other ideas will occur to you as you work. You can obtain different colors by adding coloring oxides and stains to your basic slip.

The only thing you *can't* do, is try to lay on different clays and bodies—one layer on top of the other. Unless they have identical shrinkage, the layers will crack and pull away from each other during drying. If they seem to hold during drying, they will, no doubt, crack and separate during firing.

Now, with these thoughts in mind, we are ready to begin. Hang a bal-

(Please turn the page)





STUDENT WALLY SAILER pours slip over a balloon mold suspended from the ceiling by a string.

## ... SLIP CASTING

loon from the ceiling so that the bottom touches a plaster bat which is set on a table. The plaster bat will hasten the drying of the base. The piece will dry rather slowly since, unlike a plaster mold, the balloon is non absorbant.

Pour slip over the balloon, a layer at a time. Before applying another layer, allow the slip to set (but not dry, or it will shrink and crack). Allow the slip to accumulate on the bottom of the balloon. This will form a base for stability during the working process. It can be trimmed off later.

If the drips and dribbles bother you, smooth them off with a sponge. Otherwise, leave them on as a part of the design. You can even make them more prominent by highlighting them with underglaze, or by coloring the slip.

When the wall is thick enough and the slip begins to set and shrink, let a bit of air escape from the balloon so the slip won't crack. When the form is strong enough to hold its shape unsupported, let out the re-

maining air so the object can dry from the inside out. If it is an enclosed shape, leave the deflated balloon inside. It will burn out in the kiln.

You will find that this method of working with slip allows you more flexibility than ordinary slip casting in molds since you do not have a fixed shape to begin with. It's up to you to determine the final shape! You may wish to determine the shape in balloon mold, or you may fix it at the beginning when you set up the shape after the slip-pouring procedure.

Study your balloons beforehand and be sure to look at them in three dimensions. Inflate them so they are not too firm, so they can be altered in shape by exerting only mild pressures. This can be done most effectively by fully inflating the balloon first, then allowing a little air to escape. Lay the balloons on their sides and you will see additional possibilities for arriving at interesting shapes. As with the lace and string techniques, the many variations possible are limited only by the number of balloon shapes available. •



DRIBBLES on balloon-molded pots can be accented with underglaze or by adding colorants to the slip.

# ...Q *Answers to* Questions

(Continued from page 11)

Laura Andreson's L.A. matt glaze is an excellent one. A high-lead matt glaze, it is used in the ceramics classes at the University of California, Los Angeles.

I prefer a feldspathic glaze because it can be fired in a reduction atmosphere and gives quite good results. One of my graduate students at U.S.C. made some brief tests of the L.A. matt glaze. This student, Bob Kinzie, made percentage additions of various glaze materials and fired his test to cone 10 reduction. He obtained excellent results. For cone 10 reduction firing, try 5, 10 and 15% kaolin; then 5 and 10% magnesium; then 5, 10 and 15% barium, or 10% talc, 10% dolomite, or 10% zinc. To make the glaze glossy, try adding 5 and 10% flint to the glaze.

Once a student made a mistake in weighing out this glaze and doubled the flint. We tried the glaze, and it fired as an excellent glossy glaze at cone 6. You might try adding 5 or 10% lead or 5 or 10% zinc oxide to the glaze to lower the temperature a little. The recipe for L.A. matt glaze, cone 6 oxidation, follows:

L.A. MATT GLAZE		grams
Potash feldspar		1548
Flint		168
Whiting		564
Zinc oxide		258
China clay		462
		3000

This glaze colors well with additions of oxides or stains.

To add specks to this glaze, I use 110 grams of granular Ilmenite. After the glaze is mixed, screened or ball-milled, I add the Ilmenite, stirring it with my hand. The specks give the glaze a great deal of character. Because of the Ilmenite in the glaze, it should not be poured inside bowls or vases. Since the Ilmenite is not properly dispersed, the results will be poor. Spray the speckled glaze inside a bowl.

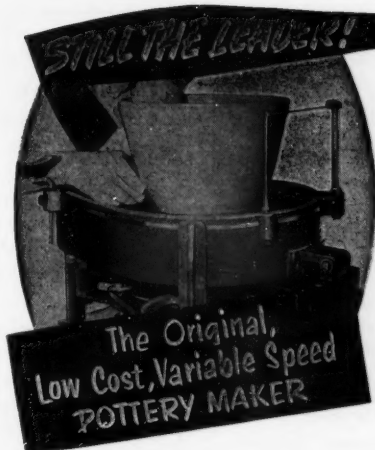
Any one of the L.A. matt colors can be used over another color. The coloring oxides—such as red iron, cobalt, copper carbonate and manganese dioxide, and the under-glazes—such as cobalt blues, titanium blues, blacks, browns, and tin vanadium yellows—can be used as paints, in the majolica manner, over the white L.A. matt.

I could be much more specific about the use of this glaze, but that would take all the fun out of using it.—F. CARLTON BALL.

**Q** Would it be possible for you to give me some formulas for making cones—cone 014, for example?

We don't know of anyone who has the exact formula for cone 014 or any of the other cones except the manufacturers themselves (The Orton Foundation, 1445 Summit St., Columbus 1, Ohio). By the way, the Orton Foundation publishes a very helpful booklet on cones called, "The Properties and Uses of Pyrometric Cones." It's available free of charge from the Foundation.—CM STAFF

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.



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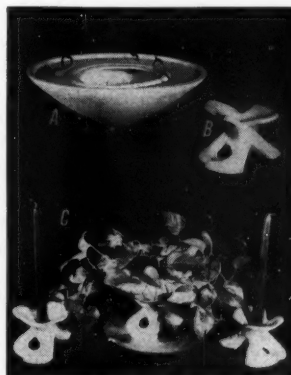
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## Carved Wood Blocks

(Continued from page 21)

be afraid of flattening out the design. A deeply grooved impression will stand up under a good deal of shifting and placing because contact with the dry-wood surface of the block stiffens the clay somewhat. Once you have the slab placed satisfactorily on the mold, you may smooth it with a rubber kidney (see photo) and trim it to the shape you want.

If you plan to have feet or legs on the piece, you may add them while the draped shape rests on the mold and the clay still is soft. However, be careful not to flatten the design on the underside by using too much pressure when joining legs. When the piece is firm, it may be taken from the mold and finished.

Colored slips and underglazes on block-imprinted surfaces create striking effects. Variegated glazes or combinations of two colors also are good. A contrasting color may be lightly brushed on the higher surfaces, covered later with a sprayed or brushed-on coat of transparent glaze.

On deeply incised surfaces, an overall coat of underglaze or colored slip can be applied and scraped off when dry, leaving the indentations filled with color—as in the mishima technique of decoration. However, if the depressions are hollow, do not attempt this process since much of the detail will be lost when the excess underglaze or slip is scraped off.

For the best effects on indented surfaces, plan pooling and running of glazes in advance. For example, I gave one of my pieces two coats of gray-blue gloss and then brushed a gray-green matt glaze on all the flat surfaces of the design. I covered the entire underside of the piece, including the legs, with black underglaze followed by two coats of clear glaze. The finished piece is an interesting combination of matt and gloss glazes with subtle changes of color.

Use ¾-inch white shelving pine which has at least one very smooth finished side. Cut the wood to the approximate size and shape that the clay slab must be in order to fit the mold. For carving, linoleum or wood cutting tools are easiest to work with, but an ordinary penknife will do.

Draw or trace your design on thin paper and then trace it in reverse on the block. In designing your block, keep in mind that simple, strong,

light and dark contrasts probably are the most effective. Intricate designs often are difficult to cut and, in most cases, do not receive soft clay well.

You will find the cutting or carving process much easier if the upper surfaces of the design (which will be left intact) are solidly inked or penciled in. Surfaces to be cut away are left bare.

If you have an assortment of cutting tools, you probably will incise the drawing lines with a V-shaped tool. Then the rest of the cutting may be done with a variety of crescent-shaped groovers. Since all tool marks will be impressed in the clay piece later, pay attention to the direction of these marks. For most textural purposes, grooves should not be cut deeper than ⅜-inch or shallower than ⅛-inch.

Anyone can use the wood-block technique. The process of rolling soft clay over an indented pattern is so simple that it takes little experience to master it. The technique is available to everyone—from the owner of an old piece of wood carved in bas-relief (unless it is heavily varnished) to the housewife with a springerle rolling pin. But, when it comes to fine artistic results, the greatest rewards go to the real enthusiast who makes and cuts his own wood-block designs. •

## Still Life

(Continued from page 17)

(teapot, pitcher and basket) with a spreader. Then, with the spreader, pack down the two areas at the seam to make sure they are evenly joined.

When all the colors have been laid in and the seams joined, place the piece near the kiln to dry. Fire only a few minutes, until glossy. When the piece has cooled, add your signature in dark overglaze.

An 18- or 20-gauge copper plaque may be used to frame the piece. I used a 5" x 3½" plaque for the demonstration piece. Then cut four small prongs, about ½" x 1" long, and solder these to the plaque. Thin copper will suffice for the prongs. Also solder a small copper ring to the back of the plaque to serve as a hook. Place the enameled still life on the frame and carefully bend the prongs over it with a burnisher. Now your still life is finished, framed and ready for display. •

## ... Suggestions

(Continued from page 7)

tube, from running out. Steady the tube with your hand as you fill it with plaster. It also is a good idea to brace the tube while the plaster sets. As soon as the "heat" has gone out of the plaster, peel off the tube immediately. Any slip or cardboard fuzz that adheres to the plaster rolling pin can be washed off under the faucet. Ridges, duplicated from the tube, can be removed with a knife. After the rolling pin has dried, it can be further smoothed with sandpaper.

When you are ready to roll out a slab of clay, dip your plaster rolling pin in water and moisten it well. You will be pleased with its performance.

—Magda A. Larson, Davenport, Iowa

### Holder for Tiny Pieces

The top of a clothespin covered with *Scotch* tape or masking tape (sticky side out) and secured by another piece of tape, makes an excellent holder for tiny pieces—



such as jewelry—while decorating. The piece is "stuck" to the top of the clothespin while the bottom provides a good handle.

—Mrs. Rosella Jaegers, Prospect, Ky.

### Shrinkage Ruler

A good shrinkage ruler must have marks that will not wash off. You can make such permanent marks by using a wood burning tool on a wooden ruler, paint paddle or a smooth piece of wood.

—Bim and Doris Newman, North Babylon, N. Y.

### Rubber Bands for Banding

My hand is not steady enough to apply a neat, straight band of color to bisque or greenware. Since I do not have access to a banding or kick wheel, I have discovered a simple method for achieving even bands of color. I place



rubber bands at the desired intervals around the greenware or bisque, and then glaze between them. The rubber bands can be stretched in straight lines or curved to get the desired designs. When the glaze is dry, the rubber bands are easily removed.

—James S. Cookston, Baton Rouge, La.

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## Strictly Stoneware

(Continued from page 20)

oxide. This is a powder that is white and fluffy and appears to be light in weight for its volume. This type of zinc oxide is used in zinc white oil paint. You can probably obtain small quantities of raw zinc oxide from a druggist or art supply store. This type of zinc oxide and magnesium carbonate in a glaze will help to make the glaze crawl.

Glazes, especially matt glazes, containing a great deal of raw china clay may tend to crawl. Search through your matt glaze recipes, looking for one which calls for calcined kaolin. Kaolin is calcined to prevent crawling, so if you want the glaze to crawl, use raw kaolin in its place. Make tests to see if the glaze will crawl on firing.

Perhaps you will want to substitute a ball clay for kaolin. Ball clay is more plastic, so it will shrink on drying and perhaps cause the dry surface of the unfired glazed pot to crackle. The crackle pattern will induce the glaze to crawl.

As a key to firing a crawling glaze, take a box of cone 4 pyrometric cones and soak them in water until the mass becomes creamy. Glaze a pot with this cone 4 material. When fired to cone 8, the pot should have an excellent stoneware glaze on it.

This experiment will demonstrate what happens when the firing temperature is altered. At cone 8, the glaze is smooth and perfect. At cone 3, the glaze is just beginning to fuse. At cone 4, the glaze should be ready to begin shrinking into a beaded surface. Somewhere around cone 5 or 6, the glaze may crawl. At cone 7, the glaze would be slightly immature.

A glaze that is just mature at cone 10 may begin to crawl at about cone 7. At best, this is a crude guide for every glaze reacts differently.

For another test, try to make a cone 10 matt glaze more refractory by adding clay. Mix 1,000 grams of the matt glaze and screen it (dry) through a 60 mesh screen. Divide the screened glaze into five paper bags, each containing 200 grams, and number the bags. To bag #1, add 5% ball clay; to bag #2, 10%; #3, 12½%; #4, 15%; #5, 17½%.

Screen the glaze in each bag again through a 60 mesh screen and return the glaze to the bag. Now test each of these five glazes at cone 10. Some of these glazes, when the right per-

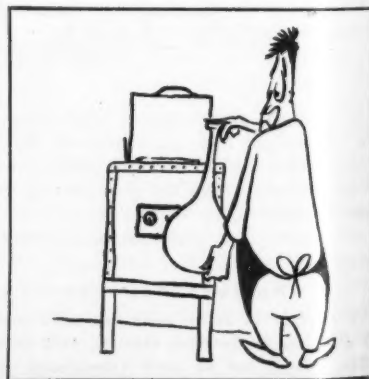
centage of clay is added, definitely will crawl.

To experiment even further, it will help if you make some draw tiles as follows: With a rolling pin, roll out some clay on a piece of dry cloth. Then roll the clay around a broomstick and seal the joint. When the clay becomes firm, remove the broomstick and slice the hollow tube of clay into many doughnut-shaped pieces. Now, bisque fire these doughnuts.

Mark 10 doughnuts with numbers from 1 to 10, and glaze all of them with the same glaze. When you fire your kiln, line up the glazed doughnuts, one behind the other on the kiln shelf just opposite the peep hole. (Be sure the doughnuts will pass through the peep hole.)

If you use a cone 10 glaze, draw the first doughnut from the kiln at cone 4. Use a long piece of heavy iron wire, heavier than clothes hanger wire. Make a small hook on the end of the wire. Insert it through the peep hole, hook #1 doughnut and withdraw it from the kiln. Record the temperature on the pyrometer. Withdraw the remaining doughnuts at cones 5, 6, 7, 7½, 8, 8½, 9, 9½ and 10. Allow them to air cool, and remember to record the temperature at each withdrawal. (You may wish to practice withdrawing doughnuts while the kiln is cold.)

This series of draw tiles or doughnuts should tell the story of the melting stages your glaze went through. Perhaps one or two of the doughnuts have a crawled glaze. Try this test on several glazes and you will learn a great deal about crawling. When you have completed this series of tests, you should have found at least one excellent crawling glaze. ●







# WATCH OUT FOR THAT CLOISSONNE JINX!

The technique of cloisonne [pronounced cloy-zo-nay] seems very impressive. It must be! Why is it that whenever you mention to someone that you have something to do with enameling, they bounce back respectfully with, "Oh, cloisonne!"

Countless articles are written on how to do cloisonne; and beginners are deeply hurt when you don't start them off right away with a cloisonne masterpiece. And all of us, whether new or experienced in the technique, feel very good and warm inside when we have produced a good cloisonne.

Why all this glamour? I don't know. I'm really not too keen on cloisonne. It's a little sleek for my taste, and pedantic when done as it should be. A traditional cloisonne should have an absolutely smooth and level enamel surface with an intricate design, every detail of which is surrounded by a thin wire frame.

Well, to get this level surface with all the wires filled in and the colors ground and polished until the piece is as smooth as a skating rink for Sonja — that needs patience, my friends, endless patience and elbow-grease. That might be the secret — virtue victorious!

Remember the Chinese cloisonne ash trays that we used to get in the dime store? The reason for their beauty and low cost has nothing to do with enameling, but with oriental patience. I have not yet seen a cloisonne piece, of mine or anyone else's, as perfect as one of these oriental pieces. We are too fond of short cuts. If we enclose parts of our design with wires that are higher than the level of the enclosed enamel, it is still a cloisonne—or is it?

In my very first column for CERAMICS MONTHLY I said that many people write about a single technique in many different ways. *Many roads lead to Rome.* I am not to say what is right and what is wrong. I'll just tell you what works

best for me with the hope that it will help you too.

You probably have heard about a method for soldering the wire enclosures directly to the copper before the enamel is filled in. That is, of course, very tedious. Most of us, lacking the oriental patience already mentioned, prefer the other method — fusing the wire frames to an already fired enamel background.

This is a relatively easy method, but it still provides many traps for the unwary beginner to fall into. Let's talk about how to avoid them as I describe the procedure from beginning to end.

First of all, this method is foolproof only on a more or less flat background. So, if you want to get involved with a vase or something of that sort, just solder, solder, solder or you will suffer.

Plan your design so the individual pieces of wire are not too long. Long pieces warp and come off the enamel. Use rectangular silver or brass wire. If you use copper wire, you will have to get rid of the firescale which forms after each firing.

Now, take a flat or slightly concave or convex copper base and apply a thin coat of enamel. *Thin coat*, that is trap #1. If the coat is too heavy, your wires might sink so deeply into the background that they disappear and then—good-bye to them forever. Fire that background.

When the background has cooled, sift on another very thin layer of enamel, but *do not fire* this layer. Forgetting to apply an unfired layer constitutes trap #2. The unfired enamel helps the wire to fuse with the background.

Holding your wire frames with tweezers, dip them into a gum solution and place them where they belong on the prepared enamel background. This done, *warm up* the object until all the water in the gum

(Continued on page 34)

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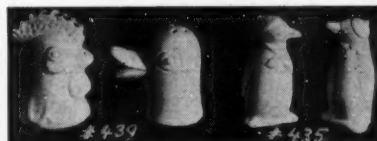
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Mrs. Holst continues her discussion of  
lustres, picking up where she left off in  
March.—Ed.

Unusual effects can be obtained by  
covering metals with lustre. The re-  
sults are metallic bronzes in many  
colors, depending upon which com-  
binations are used. One would not  
want too much of this sort of thing,  
but it is different for banding and  
block patterns on ornate objects and  
for the bases of figurines. Try opal,  
carmine, turquoise, rose, thin ruby  
and thin gold for a variety of bronze  
effects.

COMBINED WITH MINERAL COLORS:  
The lustre should be finished first  
when it is to be used only as a back-  
ground for a design in mineral colors.  
Fresh painting with mineral colors  
cannot be done next to unfired lustre.  
It is possible to do a painting, fire  
it, and then cover the whole with  
one of the very light iridescent lustres;  
but a painting done over the lustre  
is much prettier. Such designs should  
be subtle in quality. For instance,  
very thin washes of colors in a natu-  
ralistic spray of blossoms. The paint-  
ing should be translucent enough so  
the lustre shows through. Pearl and  
opal are the best to use for this sort  
of foundation. The darker colors in  
lustres form a heavier film on the  
glaze which makes impregnation of  
the mineral colors difficult.

The brilliant colors in lustres are  
used more as backgrounds for con-  
ventional and contemporary designs  
that are done with the mineral colors  
when it is possible to place the lustre  
around the design and not under it.  
Artistic results can be obtained from  
a combination of lustres and matt  
colors—the high gloss of the lustre  
contrasting artistically with the dull,  
soft surface of the matt. This type  
of combination is best used for con-  
temporary designs and banding.

COMBINED WITH ENAMELS AND  
RAISED PASTE: For a choice of tech-  
niques, enamels and lustres are the  
most appropriate combination. Of  
course, the lustre is finished first and  
the enamels are applied for the last  
firing. The enamels can be laid over

## How to Use LUSTRES part 6

by ZENA HOLST

the lustre—not necessarily on areas  
left free of lustre.

I have previously explained that  
frosted lustres are ordinarily not pleas-  
ing to one's fancy, but there is one  
exception that is different and ex-  
quisite if deliberately frosted as a  
background for an enamel decoration.  
It is *Satin* lustre. Use cone 018 to  
frost an application of *Satin* lustre on  
art body, an overfiring. It will look  
like the soft sheen of satin with iri-  
descent highlights. Hold the enamel  
firing to cone 019. Raised paste de-  
signs on lustre, used with enamels or  
alone, are quite elaborate and appro-  
priate for ornamental objects.

### Opaque Foundations

Opaque color effects can be  
achieved by groundlaying or tinting  
with a mineral color, firing it, and  
then covering it with white, pearl or  
opal lustre. This is not always satis-  
factory as some color foundations are  
better than others. Sometimes the  
lustre will lose its brilliancy and  
change to a soft sheen. Over some  
colors it may give a metallic effect.  
Again, variance in results may be ex-  
actly what you're looking for, and  
nothing seems impossible with lustres.  
Lustres are truly luminous over color-  
ed glazes and also over colored ware  
when the color has been either in-  
stilled in the body or applied with  
engobes. Much decorating is being  
done with lustres on the overglaze  
firings of pieces that have underglaze  
designs. Lustre on bisque ware seldom  
is satisfactory, but it is possible. How-  
ever, the finish is entirely different  
than that achieved on glazed ware  
and it is not predictable.

### Marbleizing and Resist

Much could be said about mar-  
bleizing and resist techniques. Each of  
these mediums vary in properties and  
ways of use respectively according to  
the manufacturer. So it is best for me  
to advise you to follow the instruc-  
tions furnished with each. Marbleiz-  
ing produces a mesh or crackle pat-  
tern in the lustre. The rules for using  
resist (masking out designs) are the  
same as for its use with the precious  
metals.

(To be Continued)

# Ceram Activities

people, places & things

■ Angelo C. Garzio, assistant professor of art at Kansas State College, recently shared top honors in the Sixth Miami National Ceramics Exhibition with Paul Soldner of Claremont, Calif. and Donald H. March of Grand Rapids, Mich. (Their winning pieces are pictured on the front cover and in "Show Time.")

From September 1956 to May 1957, Mr. Garzio was a guest artist-potter at the Arabia Pottery in Helsinki, Finland. His work there culminated in a one-man exhibition of his pottery at the Arabia showroom in downtown Helsinki. This exhibition was the first of its kind ever held by an American potter. He now teaches ceramics and crafts at Kansas State College.

**LEACH EXHIBITION:** Beginning on May 15, the Walker Art Center in Minneapolis, Minn., will feature an exhibition of pottery by the famed Bernard Leach. One of the most authoritative living potters, Mr. Leach was born in Hong Kong in 1887 of English parents. Educated in England, at the age of 21 he returned to Japan where he worked as a potter for 11 years. He studied with Shoji Hamada, the distinguished master potter, and

he says, "that the important parts of pots should be known as foot, belly, shoulder, neck or lip; or that curve and angle should often be thought of as male or female."

He also has said that "we may hope to find in good pots those innate qualities which we most admire in people. It is for that reason that I consider the mood or nature, of a pot to be of first importance."

His philosophy of pottery was published in a book well-known to potters, teachers and students of pottery — "A Potter's Book."

More than 100 pieces of Mr. Leach's pottery are included in the exhibition which currently is touring the United States. Both major examples of his work and pottery for everyday use are included in the exhibit.

From the Walker Art Center where it closes on June 30, the exhibition will travel to the West Coast for showings in Portland, Ore., San Francisco and Pasadena, Calif.

**NIAGARA FALLS HOBBY SHOW:** The annual hobby exhibit of the Niagara Ceramic Guild will be held May 24-25, at the Whitney Avenue Adult Education Building, Eighteenth St., Niagara Falls, N.Y. Based on "Variations as a Theme," the show will be open from 1 p.m. to 9 p.m. on Saturday and from 1 p.m. to 5 p.m. on Sunday. Mrs. Arthur Stipp is chairman of the 1958 show, and Mrs. Arthur Kavanaugh is publicity chairman.

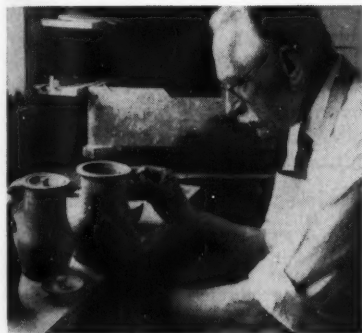
**NEW JERSEY FESTIVAL:** The New Jersey Creativity Guild will sponsor its Second Annual New Jersey Arts and Crafts Festival May 22-24, in Mount Holly, N. J. Competition is open to all New Jersey artists and craftsmen and all graphic media and crafts are eligible.

The festival will feature special guests, opening ceremonies, lectures and demonstrations. For information concerning booth rentals, single entries, individual exhibiting data and deadlines, write the New Jersey Creativity Guild, 77 Union St., Medford, New Jersey.

**UTAH HOBBY SHOW:** The Ceramic Arts Association of Utah will hold its fourth annual hobby show May 17-18 at the Women's Building at the Salt Lake County Fairgrounds, Murray, Utah.

There will be displays of work by

(Continued on page 34)



BERNARD LEACH is shown at work in his studio. Selections of Mr. Leach's pottery comprise an exhibit which is currently touring this country.

became a sensitive and accomplished potter as much Eastern in his thinking and attitude toward art as was possible for a Westerner.

Mr. Leach's best pots are inspired by Chinese and Korean art. He does not copy, but rather seems to combine the "spirits" of East and West in his work. He believes there is a living beauty in the shapes of old Chinese ceramics. "It is not without reason,"

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## Enameler's Column

(Continued from page 31)

solution has evaporated. If you neglect the warming up business, you fall into trap #3. The water will boil up in the kiln, making the wires jump away from their seats and land where the steam sends them. This does not necessarily mean that this is the place you want them. So warm up the piece first; then fire it.

Have a spatula or other flat, light instrument handy and—the moment the piece is out of the kiln—*swiftly* tap down the wires *lightly*. This can create a lot of traps: If you press down too hard, you can bend the wires or make them sink too deeply into the enamel. If you wait too long and the piece has cooled too much, you can not only bend the wires but you can also crack them right off the piece. So watch your step!

When you have tapped the wires down, while the piece is still hot, put it back into the kiln for another firing and complete fusing. If you have very heavy wire and some ends still are sticking out, repeat the tapping and refiring.

Allow the piece to cool, and then begin filling in the enclosures with enamel. If you have narrow or pointed areas in your design, be sure to *pack these tight* with enamel. Use a sharp metal point or a needle. And you have avoided another trap! If you neglect to pack these areas, they are liable to be lower than the rest of the enamel when fired. Or they might break open when the enamel is ground smooth later on. Uneven

distribution makes pinholes, or larger ones, come up later when you think your masterpiece is finished.

When all the cloisons are filled in, warm up the piece and fire. Repeat the filling-in and firing until the enamel reaches the level you want. Now this is the point where some enamellers part from those who want to do a traditional cloisonne, and call it a day. They polish the wires, or they don't, and the piece is finished.

The others go on, untiring, and re-fill and refire until the enamel is slightly *above* the level of the wires, hiding them. And now they start *grinding*—first with a coarse Carborundum stone until the wires show through the enamel, and then with a finer one, and then with the finest one so there are no scratches.

If you have a polishing wheel... oh, boy! You can buff it to a satin smooth sheen that is much more elegant than a high gloss. But, if you haven't got a polishing wheel and you have ground the piece so that the wires show evenly all around, wash it under running water until there is no trace of dust on it, dry it, warm it up and fire it *just long enough* to get the gloss back on the enamel.

Not rinsing the dust off, not drying the piece, not warming it up, and firing it past the glossy point can furnish so many traps that I haven't the breath left to talk about them. So do all the things I have told you about here, and you will have a better guardian angel than I. ●

## Ceram-Activities

(Continued from page 33)

Utah hobbyists, professionals, teachers and their students. Demonstrations will be held every hour on May 17; and the Association will sponsor a tea from 2 to 5 p.m. on May 18. Door prizes also will be awarded on both days. Show hours are 11 a.m. to 8 p.m.

**BADGER HOBBY SHOW:** The Second Annual Ceramic Hobby Exposition will be presented by the **Badger Ceramic Association** on May 24-25 at the Wauwatosa Recreation Center, 1155 N. 73rd St., Milwaukee, Wis.

The Wauwatosa Recreation Building is three times larger than the building in which last year's show was held. According to Bernice Naras, secretary, the Association again is looking forward to a large crowd.

"At our show last year, we had a line four abreast and a block and a half long, waiting to get into the show pavilion," she writes. "These people waited in line up to an hour and a half to get into the building, as few would leave to make room for more."

However, in addition to a larger building, this year the show will run for two days instead of one to help accommodate the crowd. Show hours are from 4 to 10 p.m. on May 24, and from 1 to 8:30 p.m. on May 25.

**NEW MEXICO POTTERS:** A newly organized group of ceramists, called the **New Mexico Potters**, recently held its first exhibition in Albuquerque, in conjunction with the New Mexico Art



POTTERY from the first exhibition of the New Mexico Potters in Albuquerque.

League. Several pots from the exhibit are illustrated.

Presently affiliated with the New Mexico Art League, further affiliation is anticipated when the New Mexico Potters complete their organization. Mrs. Ann Koogler is chairman of the potters group, and Kathryn Pelphrey is secretary.

**SCHOOL FOR TEACHERS:** Free classes in the use of ceramic equipment and materials will be available to a limited number of teachers at the Harrop plant in Columbus, Ohio, this summer.

Qualified arts and crafts teachers

are invited to apply for this instruction. The entire emphasis will be on "how to do it," so that each teacher can take new experiences and abilities back to the classroom next fall.

Instruction is free, but advance reservations are required. Write to Harrop Electric Furnace Division, Harrop Ceramic Service Co., 3470 East Fifth Ave., Columbus 19, Ohio.

**CRAFTSMEN'S COLONY:** As part of the development of Washington County as a tourist-recreation area, a new arts and crafts center is growing in Quoddy Village, Maine.

Professional craftsmen, skilled in ceramics, leather work, jewelry making, weaving and other crafts, can rent a shop in the Administration Building and find a home or apartment nearby. The Administration Building contains 52 individual workshops in addition to a theater, radio station and art school. One wing of the building will house a permanent exhibit of products manufactured in Maine.

Located on the Maine seacoast, Quoddy Village is a part of Eastport, the eastern-most city in the United States. Barely 20 miles by land from the Canadian border, it faces Campbellol and Deer Islands, both of which belong to New Brunswick.

An illustrated folder describing the project is available from the Passamaquoddy Bay Co., 814 Statler Office Building, Boston 16, Mass.

## Itinerary

(Continued from page 10)

OHIO, AKRON  
through June 1

The 35th Annual May Show by artists and craftsmen of the Akron area at the Akron Art Institute.

OHIO, CLEVELAND  
May 14-June 22

The 40th Annual Exhibition of Work by Cleveland Artists at the Cleveland Museum of Art. Crafts included.

OHIO, KENT  
May 18-June 8

"Good Design in Switzerland," a Smithsonian Institution Traveling Exhibition at the School of Architecture, Kent State University.

OHIO, COLUMBUS  
through May 20

The 11th Annual Exhibition of Contemporary Crafts, an invitational show of Ohio craftsmen, sponsored by the Beaux Arts Club at the Columbus Gallery of Fine Arts.

OHIO, TOLEDO  
May 4-25

The 40th Annual Exhibition of Toledo Area Artists at the Toledo Museum.

ONTARIO, (CANADA), OTTAWA

May 11-31

"Twelve Scandinavian Designers," a

Smithsonian Institution Traveling Exhibition at the Design Center.

OREGON, PORTLAND  
through May 31

Invitational exhibition of Ceramic Sculpture at the Oregon Ceramic Studio, 3934 S. W. Corbett Ave.

TEXAS, AUSTIN  
May 5-June 3

Spring Exhibition of the Texas Fine Arts Association at Laguna Gloria Art Gallery. Crafts included.

WEST VIRGINIA, HUNTINGTON  
through May 25

"Exhibition 80" at the Huntington Galleries. Sculpture and ceramics included in the exhibit.

WISCONSIN, ASHLAND  
May 8-16

"Fiber, Clay and Metal, 1957," a traveling show composed of outstanding pieces from the recent Saint Paul Gallery exhibition, at Northland College.

WISCONSIN, MILWAUKEE  
May 24-25

Annual hobby show of the Badger Ceramic Association at the Wauwatosa Recreation Center, 1155 North 73rd Street.

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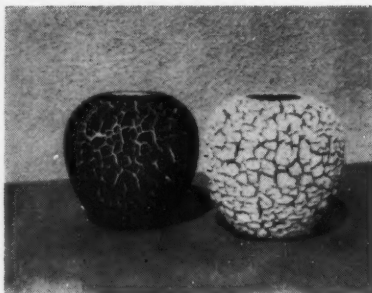
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**CERAMICS MONTHLY**  
4175 N. High St. Columbus, Ohio

## Shopper

(Continued from page 6)



fissures through which the underlying color can be seen.

According to the manufacturer, only one heavy coat of *Hesitation* is needed, and it can be used on either greenware or bisque. The new glazes are available in light green, sky blue, golden and brown as well as black and white.

For additional information and prices, write to *Mayco Colors*, 10645 Chandler Blvd., North Hollywood, Calif.

## Scotch Primer

A new product has been developed by Re-Ward which, according to the manufacturer, eliminates the necessity of bisque firing green ware before glazing. For years ceramists have bisque-fired green ware before glazing to prevent pin holes, bubbling or crawling.

The manufacturers of Scotch Pri-



mer claim all the benefits of two firings are retained by simply coating green ware with this product and firing only once. In the photograph above, the ash tray on the right was untreated. The ash tray treated with Scotch Primer shows no evidence of pin holes or bubbling.

Scotch Primer is available in four-ounce, pint and gallon sizes. Further details may be obtained from the manufacturer.

*Re-ward Ceramic Color Mfrs., Inc.*, 1985 Firestone Blvd., Los Angeles 1, Calif.

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